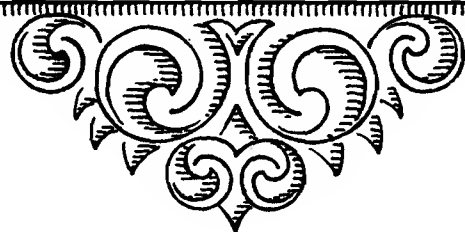


THE DANCE IN PLACE CONGO



SYMPHONIC POEM
(after George W. Cable)

By
HENRY F. GILBERT

OP. 15.

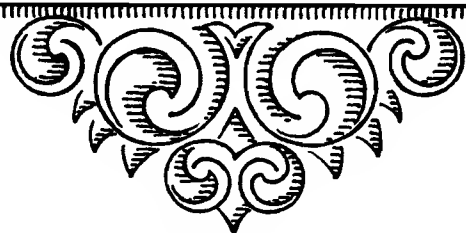
ORCHESTRAL SCORE	\$ 10.—
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PIANO ARRANGEMENTS
FOR 4 HANDS, AND 2 HANDS, IN PREPARATION

NEW YORK, THE H.W. GRAY COMPANY
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NOVELLO & CO., Ltd., LONDON.

1. The first part of the document is a list of names and dates, which appears to be a record of some kind. The names are written in a cursive script, and the dates are in a more formal, printed style. The list is organized into two columns, with names on the left and dates on the right. The names are: John Smith, James Brown, William Jones, Thomas White, Robert Black, and Charles Green. The dates are: 1789, 1790, 1791, 1792, 1793, and 1794. The list is followed by a section of text that is also written in cursive. This text appears to be a description of the events that took place during the period covered by the list. It mentions the names of the individuals listed and describes their actions and the circumstances surrounding them. The text is written in a clear, legible hand, and it is easy to follow the narrative. The document is a valuable historical record, and it provides a detailed account of the lives of the individuals listed. The list and the text are both well-preserved, and they are in excellent condition. The document is a testament to the skill and care of the scribe, and it is a valuable addition to any collection of historical documents. The list and the text are both well-organized, and they are easy to read. The document is a clear and concise record of the events that took place, and it is a valuable historical source. The list and the text are both well-written, and they are in excellent condition. The document is a testament to the skill and care of the scribe, and it is a valuable addition to any collection of historical documents.

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Dedicated in friendship to OTTO H. KAHN

The printing of this Score has been made possible through
the liberality of Dr. and Mrs. J. HEIMAN of New York

NOTE

*Reprinted from the Boston Symphony Orchestra Program-book
of Feb. 21, 1920*

"It has been for a long time an ideal of mine to write some music which should be in its inspiration truly native to America. The efforts of my compatriots, though frequently very fine technically, failed to satisfy me. To my mind they leaned far too heavily upon the tradition of Europe, and seemed to me to ignore too completely the very genuine touches of inspiration which exist in *our* history, *our* temperament, and *our* national life. I was, therefore, moved to strike out boldly on a different course, and while it is far from my wish to criticise others, I do desire to explain the bases of my own action.

"In casting about for an American subject upon which to base a symphonic poem I was much attracted to New Orleans and the picturesque quality of the life there in ante-bellum days (the American Civil War 1861—1865). Especially charming to me were the writings of George W. Cable, author of those delightful books: 'Old Creole Days,' 'The Grandissimes,' etc. In an old number of the *Century Magazine* (February, 1886) I came across an article, written by Mr. Cable, called 'The Dance in Place Congo,' in which are described the wild and quasi-barbaric revels of the slaves on late Sunday afternoons in the outskirts of New Orleans. The 'Place Congo' was a no-'count open space at the fag-end of Orleans Street. The slaves were given liberty to meet there and enjoy themselves once a week, and it is one of their rude but picturesque gatherings which Cable tells of in his article.

"Here was inspiration indeed. What a strong and romantic picture was presented to my imagination by the magical pen of the artist. Just what I was looking for. Here was an American subject; presented in vivid style by an American author; full of dramatic and colorful suggestion. The article is quite a long one and has never been reprinted or included in subsequent collections of Mr. Cable's writings. It can only be seen in the back number of the *Century* that I have referred to. It is not a story, but a word-picture, full of life, suggested color, and animation. It is illustrated in a charming manner with pictures by Kemble, and contains besides some musical illustrations, Creole songs, dance phrases, and many a wild fragment of Southern melody. These musical illustrations have furnished me with melodic suggestion for my composition. Using these melodic fragments much after the manner of Grieg or Tchaikovsky,—and under the inspiration of Cable's colorful and suggestive literary artistry,—I have built up my musical structure.

"The original article contains nothing in the nature of a plot. It is merely a rhapsody: a gorgeous and thrilling word-picture, filled with atmosphere and suggestion, rather than a definite chain of incident. I have, however, in constructing my symphonic poem, characterized certain dominant moods, and striven to give to the musical piece a definiteness of structure not indicated by the original article.

"The first episode of the piece has nothing specifically to do with the 'dance' in Place Congo. It is gloomy and elegiac in character. Beginning with certain dark and quasi-barbaric rhythms, it gradually grows in intensity until it attains to what may be called the tragic and poignant cry of rage and revolt of an entire race against the restraining bonds of slavery. It is *developed* from a wild and most expressive melodic fragment much in use among the blacks of Louisiana in the olden time. Mr. Cable, who quotes this strain in his article, says of it: 'And then there was that long-drawn human cry of tremendous volume, richness, and resound, to which no instrument within their reach could make the faintest approach:'



all the instruments silent while it rises and swells with mighty energy and dies away distantly, "Yea-a-a-a-a!"—then the crash of savage drums, horn, and rattles.'

The dark mood of this introduction (which again occurs at the end) serves as a frame or tragic background for the wild and unrestrained dance-picture which is to follow. There is uncouth preluding upon the rhythm of the coming dance ever growing stronger and more determinate until the theme of the Bamboula is ripped out in all its triumphant vulgarity by the full orchestra. The Bamboula was their principal dance. Cable says of it: 'A sudden frenzy seizes the musicians. The measure quickens, the swaying, attitudinizing crowd starts into extra activity, the female voices grow sharp and staccato, and suddenly the dance is the furious Bamboula. Now for the frantic leaps! Now for frenzy! Another pair are in the ring! The man wears a belt of little bells, or, as a substitute, little tin vials of shot, "bram-bram sonnette!" And still another couple enter the circle. What wild—what terrible delight! The ecstasy rises to madness; one—two—three of the dancers fall—*bloucoutoum! boum!*—with foam on their lips and are dragged out by arms and legs from under the tumultuous feet of crowding newcomers. The musicians know no fatigue; still the dance rages on.

"Quand patate la cuite na va mange li!" And all to that one nonsense line meaning only, 'When that 'tater's cooked, then you eat it up.'

"After the Bamboula has spent its hilarious fury, has reached a climax, which is followed by certain declamatory phrases in the orchestra, it dies down and gives place to a more quiet lyrical section. I had here in mind the more romantic aspects of the picture: love-making, etc. At its climax this lyrical section is rudely interrupted by a sudden and insistent reassertion of the barbaric element. There follows what may be interpreted pictorially as a *mêlée*, or musically as a free fantasia on the two dominant motives of the original Bamboula, which jostle each other cheek by jowl. One may imagine disagreement, contention, or strife to have broken out among the dancers. This is, however, eventually patched up and all hands begin to dance the Bamboula as at first. But hardly have they started when they are interrupted by the deep-voiced tone of the nine-o'clock bell calling the slaves to quarters. The dance falls to pieces and there is a dramatic pause of astonishment and dismay. The dance falls to pieces and there is a dramatic pause of astonishment and dismay! Then a piercing cry of rage, protest, and despair, after which the flight homeward begins. In my imagination of the scene I heard the bare feet of the slaves beating the ground as they ran away—some at once, others more slowly. Over this rhythm of pattering feet I have introduced melodic remembrances and fragmentary motives of the various songs and dances. The music grows ever more serious and pathetic in character. After a final pause the orchestra breaks forth with the tragic cry of the introduction: the cry of racial revolt against slavery. The dark background or frame of the dance-picture is completed and the composition ends with the note of tragedy in which it began."

* * * * *

After completing the composition of "The Dance in Place Congo", the subject struck me as so picturesque and so full of dramatic possibility, that I was moved to write a scenario to fit my music. This I did, and the composition was first performed as a Pantomime-Ballet by the Metropolitan Opera Company of New York, in the Spring of 1918. Several performances of this ballet were subsequently given both in New York and in Boston.

HENRY F. GILBERT

The Dance in Place Congo

(after George W. Cable)

Henry F. Gilbert.

Allegro moderato. M.M. ♩ = 84

Piccolo (Fl. III)

Flauti I II

Oboi I II

Clarineti I in A II

Bass-Clarinet in A

Fagotti I II

Contrafagott

Allegro moderato. M.M. ♩ = 84

Corni I II in F III IV

Trombe I II in F III

Tromboni I II III e Tuba

Timpani

Glocken. e Xylophone

Triangle

Tambourine

Tamburo Piccolo

Gran Cassa e Piatti

Arpa

Allegro moderato. M.M. ♩ = 84

Violini I

Violini II

Viole

Violoncelli

Bassi

con sordini

ruvidamente

f

mf

f

(Cym.) Gr.C. (with drumstick) cresc.

p

molto marc.

Bass-Cl.
in A

mf pesante

molto marc.
a 2

Fag. I II

mf pesante

molto marc.

C-Fag.

mf pesante

f pesante

f pesante

f pesante

molto marc.

I II

Cor. in F

sf

mf pesante

molto marc.

III IV

sf

sf

f

sf

f

Trb. I II

senza sord.

molto marc.

mf

mf

molto marc.

Timp.

mf

Tburo
Picc.

mf

sf

f

Gr. C.

mf

f

pizz.

Viol. I

sf

sf

sf

Viol. II

sf

sf

sf

Vle

sf

sf

sf

molto marc.

Vcelli

mf pesante

f

molto marc.

B.

mf pesante

f

[illegible]

Viol. I

Viol. II

Vle

Voelli

B.

Accelerate

f *ruvidamente*

f *ruvidamente*

f *ruvidamente*

2 a tempo quasi rit.

Ob. I II

Cl. in A I II

Fag. I II

G-Fag.

Cor. in F I II III IV

Trbe in F I II III

Trboni I II

III e Tuba

Timp.

Tburo Picc.

cresc.

f

cresc.

sf

sf sf

a tempo

quasi rit.

Viol. I

Viol. II

Vle

Vcelli

B.

cresc.

cresc.

cresc.

cresc.

sf sf

sf sf

sf sf

sf sf

sf sf

sos.

sos.

sos.

sos.

sos.

2

12

acc. rit. a tempo

Picc.

Fl. I II

Ob. I II

I

Cl. in A

II

Bass-Cl. in A

Fag. I II

C. Fag.

I II

Cor. in F

III IV

Trbe I II in F

I II

Trboni

III e Tuba

Timp.

Tburo Picc.

Gr. C.

div.

Viol. I

Viol. II

Vle

Vcelli

B.

molto marc. pesante

mp

pizz.

pesante

Score for measures 14-17, featuring various orchestral instruments. The score includes dynamics such as *mf accel.*, *f*, *cresc.*, *sf*, and *fff*. The instruments listed on the left are:

- Picc.
- Fl. I II
- Ob. I II
- Cl. in A I II
- Bass-Cl. in A
- Fag. I II
- C-Fag.
- Cor. in F I II
- III I
- Trbe I II in F
- Trboni I II
- III e Tuba
- Timp.
- Viol. I
- Viol. II
- Vle
- Vcelli
- B.

Measure 14 includes markings for *a 2* and *mf accel.*. Measure 15 includes markings for *f* and *cresc.*. Measure 16 includes markings for *sf* and *fff*. Measure 17 includes markings for *a 2* and *sf*. The score is marked with a circled 3 at the beginning and end of the page.

Accelerate - 8 -

Picc. *f* *a 2* *ff* *p* *p*

Fl. I II *a 2* *ff* *p* *p*

Ob. I II *a 2* *ff* *p* *p*

Cl. in A I II *f* *a 2* *ff* *p* *p*

Bass-Cl. in A *f* *a 2* *ff* *p* *p*

Fag. I II *f* *a 2* *ff* *p* *p*

Accelerate - 8 -

Cor. in F I II *f* *a 2* *ff* *p* *p*

III IV *f* *a 2* *ff* *p* *p*

Trbani I II *mf* *mf* *mf dim.*

III & Tuba *mf* *mf* *mf dim.*

Timp. *mf*

Accelerate - 8 -

Viol. I *f* *a 2* *ff* *p* *p*

Viol. II *f* *a 2* *ff* *p* *p*

Vle *f* *a 2* *ff* *p* *p*

Vcelli *f* *a 2* *ff* *p* *p*

B. *f* *a 2* *ff* *p* *p*

1

This is a page from a musical score, likely for a symphony, featuring a variety of instruments. The score is written in G major (one sharp) and 4/4 time. The instruments listed on the left are:

- Picc.
- Fl. I II
- Ob. I II
- Cl. in A I II
- Bass-Cl. in A
- Fag. I II
- C. Fag.
- Cor. in F I II
- III IV
- Trbe in F I II
- III
- Trboni I II
- III e Tuba
- Timp.
- Tburo
- Picc.
- Viol. I
- Viol. II
- Vle
- Vcelli
- B.

The score includes dynamic markings such as *mf* (mezzo-forte) and *ff* (fortissimo). Performance instructions include *accel.* (accelerando) and *unis.* (unison). The Piccolo part is marked with *a 2* and *8*. The Flute, Oboe, and Clarinet parts are marked with *a 2* and *7*. The Bass Clarinet part is marked with *a 2* and *7*. The Fagot part is marked with *a 2* and *7*. The Cor Anglais part is marked with *a 2* and *7*. The Trumpet part is marked with *a 2* and *7*. The Trombone part is marked with *a 2* and *7*. The Tuba part is marked with *a 2* and *7*. The Timpani part is marked with *mf* and *ff*. The Violin part is marked with *a 2* and *7*. The Viola part is marked with *a 2* and *7*. The Violoncello part is marked with *a 2* and *7*. The Double Bass part is marked with *a 2* and *7*.

1

Quasi Adagio.

[illegible]

Quasi Adagio.

I II
 Cor. in F
 III IV
 I II
 Trbe
 in F
 III
 I II
 Trboni
 III e Tuba
 Timp.
 Glck.
 Gr. C.

Musical score for the first system of "Die Lorelei" by Robert Schumann. The score includes parts for Cor. in F, Trbe in F, Trboni, Timp., Glck., and Gr. C. The key signature is one sharp (F#) and the time signature is 3/4. The score shows the first measure of the piece, with dynamics like *p*, *mf*, and *dim.* indicated.

Quasi Adagio.

Viol. I

Viol. II

Vle

Vcelli

B.

dim. molto e rit.

dim. molto e rit.

pizz.

p

pizz.

p

p

p

p

Morendo poco a poco

6

a tempo
M. M. ♩ = 96

Picc. *sos.*

Fl. I II *sos.*

Ob. I II *sos.*

Cl. I in A *Change to Clarinet in Bb*

Bass-Cl. in A *Change to Clarinet in Bb*

Fag. I II *p* *Pesante e rude* *mf*

C-Fag. *mf* *Pesante e rude*

Morendo poco a poco

(Hrn I Naturel)

a tempo
M. M. ♩ = 96

I II *p* *pp sos.*

Cor. in F III IV *p* *pp sos.*

I II *pp sos.*

Trboni *pp sos.*

III e Tuba *pp sos.*

Glock. *p*

Morendo poco a poco

a tempo
M. M. ♩ = 96

Viol. I *p sos.* *arco*

Viol. II (Harm.) *p sos.* *arco*

Vle (Harm.) *p sos.*

Vcelli

B.

6

Furioso a tempo

Picc. *f*

Fl. I II *a 2* *f*

Ob. I II *a 2* *f*

Cl. in B \flat I *f* *Furioso* *frude*

Cl. in B \flat II *f* *frude*

Bass-Cl. in B \flat *cresc.*

Fag. I II *f* *frude*

C-Fag. *cresc.* *f* *frude*

Cor. in F I II *f marc.* a tempo

Cor. in F III IV *f marc.*

Trbe I II in F *con sord.* *mf* *con sord.* *f marc.*

Trboni I II *con sord.* *mf* *f marc.*

Timp. *f*

Tam-bourine *f*

Viol. I *mf* a tempo

Viol. II *mf*

Vle *mf*

Vcelli *mf*

B. *mf* *frude*

This is a page from a musical score, likely for a symphony. The score is written for a large orchestra, including woodwinds, brass, percussion, and strings. The instruments listed on the left are: Picc., Fl. I II, Ob. I II, I, Cl. in Bb, II, Bass-Cl. in Bb, Fag. I II, C-Fag., I II, Cor. in F, III IV, Trb. I II in F, I II, Trb. I II, III & Tuba, Timp., Tamb., Tbu. picc., Viol. I, Viol. II, Vle, Vcelli, and B. The score is in 4/4 time and features various dynamic markings (mf, sf, f, p) and articulation (staccato, marcato, pizz., arco). The music is written in a key with one sharp (F#) and a common time signature (C). The score is divided into measures by vertical bar lines, and the instruments are grouped by horizontal lines. The woodwinds and brass sections are in the upper half of the page, while the strings and percussion are in the lower half. The percussion section includes Timpani, Snare Drum, Tom-tom, and Bass Drum. The string section includes Violins, Viola, Violoncello, and Double Bass. The score is a page from a larger work, as indicated by the page number 100 in the top right corner.

This is a page from a musical score, likely for a symphony, featuring various instruments. The score is written in a standard musical notation with staves for each instrument. The instruments listed on the left include Picc., Fl. I II, Ob. I II, Cl. in Bb I II, Fag. I II, C-Fag., Cor. in F I II, Trbe in F I II, Trboni III e Tuba, Tamb., Tbuco picc., Viol. I, Viol. II, Vle, Vcelli, and B.

The score includes various dynamic markings such as *f*, *mf*, *sf*, and *sfz*. There are also performance instructions like *molto marc.*, *senza sord.*, and *accel.* (accelerando). The notation includes notes, rests, and other musical symbols typical of a symphonic score.

This page of a musical score is for a symphony, featuring a variety of instruments. The instruments listed on the left are: Picc., Ob. I II, Cl. in Bb I II, Bass-Cl. in Bb, Fag. I II, C-Fag., Cor. in F I II, Trbe in F III, Trboni III e Tuba, Timp., Tamb., Tburo picc., Viol. I, Viol. II, Vle, Vcelli, and B. The score includes dynamic markings such as *ff*, *mf*, and *f*, and articulation like trills and accents. The music is written in a key with one sharp (F#) and a 4/4 time signature. The page shows measures 1 through 10, with the first measure containing a complex Piccolo introduction.

sempre accel e cresc.

Picc.

Fl. I II

Ob. I II

I

Cl. in B \flat

II

Bass-Cl. in B \flat

Fag. I II

C-Fag.

sempre accel e cresc.

I II

Cor. in F

III IV

I II

Trbe in F

III

Trboni III e Tuba

Timp.

Tamb.

Tburo picc.

sempre accel e cresc.

Viol. I

Viol. II

Vle

Vcelli

B.

9 1

This page of an orchestral score, numbered 28, contains measures 1 through 7. The instrumentation includes Piccolo, Flutes I & II, Oboes I & II, Clarinets in B-flat I & II, Bass Clarinet in B-flat, Bassoon I & II, Contrabassoon, Cor Anglais I & II, Horns III & IV, Trumpets in F I & II, Trombones I & II, Tuba, Timpani, Violins I & II, Viola, Violoncello, and Double Bass. The score is written in a key with one sharp (F#) and a 2/4 time signature. The woodwinds and strings play active melodic and harmonic parts, while the brass section provides harmonic support with sustained notes and rhythmic patterns. The timpani features a trill in measures 1 and 5. The page is marked with a '1' at the bottom center.

Picc.

Fl. I II

Ob. I II

I
Cl. in B \flat

II

Bass-Cl.
in B \flat

Fag. I II

C-Fag.

I II
Cor. in F

III IV

I II
Trbe in F

III

I II
Trboni

III e Tuba

Timp.

Viol. I

Viol. II

Vle

Vcelli

B.

1

Picc.
Fl. I II
Ob. I II
I
Cl. in B \flat
II
Bass-Cl.
in B \flat
Fag. III
C-Fag.
I II
Cor in F
III IV
I II
Trbe in F
III
I II
Trboni
III e Tuba
Timp.
Xyl.
Trgl.
Tamb.
Viol. I
Viol. II
Vle
Vcelli
B.

Fl. I. *mf*

Ob. I II *mf*

Cl. in B \flat I II

Fag. I II

Cor. in F I II III IV *sf*

Timp. *mf*

Xyl.

Trgl. *tr*

Tamb.

Viol. I *mf* $\frac{1}{2}$ *p*

Viol. II

Vle.

Vcelli

B. *arco* $\frac{1}{2}$

This page of a musical score is for a symphony, featuring a variety of instruments and dynamic markings. The instruments listed on the left include Picc., Ob. I II, Cl. I in Bb, Fag. I II, I II, Cor. in F, III IV, Trb. I II in F, Trb. III, Timp., Xyl., Tbu. picc., Cym., Viol. I, Viol. II, Vle, Vcelli, and B. The score includes dynamic markings such as *mf*, *p*, and *sf*, and performance instructions like "pizz. arco", "arco", "Tutti", and "Cym. (with drumstick)". The music is written in a key with one flat (Bb) and a 4/4 time signature. The score is divided into measures by vertical bar lines, and the instruments are grouped by horizontal lines. The bottom of the page shows the beginning of a new section, marked "Tutti", with a key signature change to two flats (Bb and Eb) and a 4/4 time signature.

Rit. a tempo

Picc. *mf* *f*

Fl. I, II *mf*

Ob. I, II *f*

Cl. in B \flat I, II *f*

Fag. I, II *f*

Cor. in F I, II, III, IV *mf*

Trbe I, II in F *mf*

Trbone III *mf*

Timp. *mf* *sf*

Xyl. *quasi f*

Trgl. *mf*

Tamb. *mf*

Tburo Picc. *mf*

Gr. C. *mf*

Rit. a tempo

Viol. I *mf* *f*

Viol. II *mf* *f*

Vle. *mf*

Vcelli. *mf*

B. *mf* *sf* *mf*

pizz. arco

div. unis.

pizz. arco

pizz. arco

This is a page from a musical score, likely for a symphony. The score is written for a large orchestra, including the following instruments:

- Fl. I II
- Ob. I II
- Cl. in Bb I II
- Fag. I II
- C. Fag.
- Cor. in F I II
- III IV
- Trb. I II
- III e Tuba
- Timp.
- Gr. C.
- Viol. I
- Viol. II
- Vle
- B.

The score is written in 2/4 time. The key signature is one sharp (F#). The dynamics range from *f* (forte) to *p* (piano). The score includes various musical notations such as notes, rests, and articulation marks. The page is numbered 2 in the top right corner.

1

Picc.

a 2

Fl. I II

Ob. I II

I
Cl. in Bb

II

Bass-Cl.
in Bb

Fag. I II

C. Fag.

I II

Cor. in F

III IV

I II

Trbe in F

senza sord.

III

I II

Trboni

III e Tuba

Xyl.

Trgl

Tamb.

Tbuco
Picc.

Gr C.

Viol. I

Viol. II

Vle

Vcelli

B.

dim.

mf

p

on shell

pizz. . . (Bass only)

This page of a musical score is for a symphony, featuring a variety of instruments. The top section includes woodwinds: Piccolo, Flutes I & II, Oboes I & II, Clarinets I & II in Bb, Bass Clarinet in Bb, Bassoon I & II, and Contrabassoon. The middle section includes brass and percussion: Cor Anglais, Trumpets I & II in F, Trombones I & II, Truba, Tambourine, Timpani, Cymbals, and Gong. The bottom section includes strings: Violins I & II, Viola, Violoncello, and Double Bass. The score is written in a key with one sharp (F#) and a 2/4 time signature. It includes various dynamic markings such as *mf*, *f*, *p*, and *ppp*, as well as articulation like *cresc.* and *arco*. The notation is complex, with many beamed notes and rests, indicating a fast and rhythmic piece.

Picc.

Fl. I II

Ob. I II

I
Cl. in Bb

II

Bass-Cl
in Bb

Fag. I II

C-Fag.

I II
Cor. in F

III IV

I II
Trbein F

III

I II
Trboni

III e Tuba

Timp.

Trgl

Tamb.

Tburo
Picc.

Viol. I

Viol. II

Vle

Vcelli

B.

This musical score page, numbered 13, contains the orchestral parts for measures 1 through 13. The instrumentation includes Piccolo, Flutes I and II, Oboes I and II, Clarinets in Bb I and II, Bass Clarinet in Bb, Bassoon I and II, Contrabassoon, Cor Anglais in F I and II, Trumpets in F I, II, III, and IV, Trombones I, II, and III with Euphonium and Tuba, Timpani, Triangle, Tambourine, and Tom-tom/Piccolo. The string section consists of Violins I and II, Viola, Violoncello, and Double Bass. The score is written in a key with one sharp (F#) and a 3/4 time signature. It features various musical notations such as triplets, slurs, and dynamic markings including *mf* (mezzo-forte) and *f* (forte). A crescendo marking is present in the Trombone I part. The page is divided into two systems, with the first system ending at measure 12 and the second system starting at measure 13.

Ob. I II

Cl. in Bb

Bass-Cl. in Bb

Fag. I II

C-Fag.

I II

Cor. in F

III IV

I II

Trbe in F

III

I II

Trboni

III

Timp.

Viol. I

Viol. II

Vle

Vcelli

B.

f

sempre f

sf

a 2

This page of a musical score is for a symphony, featuring a variety of instruments. The woodwind section includes Flute I and II, Oboe II, Clarinet I in B-flat, Bassoon I and II, and Contrabassoon. The brass section consists of Cor Anglais I and II, Trumpets I and II, Trombones I and II, and Tuba. The percussion section includes Timpani, Tom-tom, Snare Drum, and Cymbals. The string section includes Violins I and II, Viola, Violoncello, and Double Bass. The score is written in a standard musical notation with staves, notes, rests, and dynamic markings. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into two systems, with the first system ending at measure 8 and the second system starting at measure 9. The first system includes measures 1 through 8, and the second system includes measures 9 through 16. The score is written in a standard musical notation with staves, notes, rests, and dynamic markings. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into two systems, with the first system ending at measure 8 and the second system starting at measure 9. The first system includes measures 1 through 8, and the second system includes measures 9 through 16.

This is a page from a musical score, likely for a symphony, featuring a variety of instruments. The score is written in a standard musical notation with staves for each instrument. The instruments listed on the left include Picc., Fl. I II, Ob. I II, Cl. in Bb I II, Bass-Cl. in Bb, Fag. I II, C-Fag., Cor. in F I II, Trb. in F I II, Trb. in B I II, Tuba, Timp., Trgl., Tamb., Tbu. pice., Gr. C., Viol. I, Viol. II, Vle., Vcelli., and B.

The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include *sf* (sforzando), *f* (forte), *mf* (mezzo-forte), and *p* (piano). There are also articulation markings like *pizz.* (pizzicato) and *arco* (arco). The tempo is indicated by *Rit.* (Ritardando) and *a tempo*.

The page shows a complex arrangement of parts, with many measures of music. The notation is dense, with many notes and rests. The instruments are grouped together, with some instruments having multiple staves. The score is written in a standard musical notation with staves for each instrument.

Picc.
 Fl. I II
 Ob. I II
 Cl. in Bb I
 II
 Bass-Cl. in Bb
 Fag. I II
 C-Fag.
 Cor. in F I II
 III IV
 Trbn in F I II
 III
 Trboni I II
 III e Tuba
 Timp.
 Trgl
 Tamb.
 Viol. I
 Viol. II
 Vle
 Vcelli
 B.

trm
mf
sempre f
sempre f
sempre f

This page contains a musical score for an orchestra and strings, spanning measures 1 through 7. The instruments are arranged in three systems. The first system includes Piccolo, Flutes I and II (with a 2nd flute part), Oboes I and II, Clarinets I and II in B-flat, Bass Clarinet in B-flat, Fagot I and II, and Contrabass. The second system includes Cor Anglais in F, Trumpets I, II, and III, Trombones I, II, and III, and Tuba. The third system includes Timpani, Trigon, and Tambourine. The string section at the bottom consists of Violins I and II, Viola, Violoncello, and Double Bass. The score is written in 2/4 time with a key signature of one sharp (F#). The Piccolo part has a dynamic marking of *a 2*. Various musical notations such as slurs, ties, and dynamic markings (*f*, *mf*) are present throughout the score.

Picc.

Fl. I II

Ob. I II

I

Cl in B \flat

II

Bass-Cl. B \flat

Fag. I II

C.-Fag.

I II

Cor in F

III IV

I II

Trbe in F

III

I

Trboni

III e Tuba

Timp.

Trgl

Tamb.

Viol. I

Viol. II

Vle

Vcelli

B.

15

Picc.

Fl. III

Ob. III

Cl. in Bb I

Cl. in Bb II

Bass-Cl. Bb

Fag. I II

C-Fag.

Cor in F I II

Cor in F III IV

Trbe in F I II

Trbe in F III

Trboni I

Trbe Tuba III

Xyl.

Trgl.

Tamb.

Gr. C.

Viol. I

Viol. II

Vlc.

Vcelli

B.

15

1

This image shows a page from a musical score, likely for a symphony. The score is written in a standard musical notation with staves and notes. The instruments listed on the left include: Fl. I II, Ob. III, Cl. in Bb I II, Fag. I II, C. Fag., Cor in F I II, III IV, Trbe in F I II, III, Trboni I II, III & Tuba, Xyl., Trgl, Tamb., Viol. I, Viol. II, Vle, Vcelli, and B. The score is written in a key signature of one sharp (F#) and a time signature of 3/4. The music is arranged in a multi-staff format, with each instrument having its own staff. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'pizz.' and 'arco'. The page is numbered '11' in the bottom right corner.

accl. *tr.*

Picc.

Fl. I II

Ob. I II

I
Cl. in Bb

II

Bass-Cl.
Bb

Fag. I II

C- Fag.

accl.

a tempo giusto

I II
Cor. in F

III IV

I II
Trbein F

III

I II
Trboni

III e Tuba

Timp.

Xyl.

Tamb.

Gr. C.

mf

accl.

a tempo giusto

Viol. I

Viol. II

Vle

Veelli

B.

[illegible]

[illegible]

18 Quasi Recitante

Deciso

Picc. *cresc. molto* *molto marc.* *cresc.*
 Fl. I II *cresc. molto* *molto marc.* *cresc.*
 Ob. I II *cresc. molto* *molto marc.* *cresc.*
 I *cresc. molto* *molto marc.* *cresc.*
 Cl. in Bb *cresc. molto* *molto marc.* *cresc.*
 II *cresc. molto*
 Bass-Cl Bb
 Fag. I II *sf*
 C-Fag.

Quasi Recitante

Deciso

I II *sf mf*
 Cor in F *sf*
 III IV *cresc. molto*
 I II *cresc.*
 Trbein F *cresc. molto*
 III *cresc. molto*
 I II *cresc. molto*
 Trboni *cresc. molto* *molto marc.* *cresc.*
 III e Tuba
 Timp. *f*
 Trgl. *f dim.*
 Tamb. *f dim.*
 Gr.C.

Quasi Recitante

Deciso

Viol. I *sf*
 Viol. II *sf*
 Vle *sf*
 Vcelli *sf*
 B. *sf*

quasi Rit.

Picc.

Fl. I II

Ob. I II

I

Cl. in Bb

II

Bass-Cl. Bb

Fag. I II

C-Fag.

I II

Cor in F

III IV

Trbe I in F

I II

Trboni

Tuba

Arpa

gliss.

quasi Rit.

Viol. I

Viol. II

Vle

Vcelli

B.

Picc. *mf* *p*
 Fl. I II *mf* *dim.* *p* *pp* *dim.*
 Ob. I II *mf*
 Cl. in Bb I *mf* *p* *p*
 II *mf* *p* *dim.*
 Bass-Cl. Bb *mf* *p* *dim.*
 Fag. I II *mf* *p* *p ben marcato*
 C-Fag. *mf* *p* *p* *sos.* *dim.*
 Cor. in F I II *a 2* *dim.* *p*
 III IV *a 2* *dim.* *p* *Naturel* *p ben marcato*
 Trbce I in F *mf* *Naturel* *p ben marcato*
 Trboni I II *p* *pp*
 Tuba *mf* *p* *pp*
 Timp. *mf* *dim.* *pp*
 Arpa *f* *dim.* *mf* *p*
 Viol. I *mf* *dim.* *p* *pp* *p*
 Viol. II *mf* *dim.* *p* *pp* *p*
 Vle *mf* *dim.* *p* *pp* *p*
 Vcelli *mf* *dim.* *p* *pp* *p*
 B. *mf* *dim.* *p* *pp* *pp* *sos.* *dim.*

Fl. I *pp*
 Ob. I *I Solo mf*
 Cl. in Bb I *sfmf*
 Cl. in Bb II *sf*
 Fag. I II *p mf*
 C. Fag.
 Cor. in F I *poco Rit. a tempo mf*
 Cor. in F IV *p mf*
 Timp. *mf p*
 Arpa *mf*
 Viol. I *poco Rit. a tempo sfmf*
 Viol. II *p sfmf*
 Vle *div. sempre p unis.*
 Vcelli *Solo 1 div. p 3*
 B. *ppp pp*

The musical score is written for a full orchestra. The key signature has three flats (B-flat, E-flat, A-flat). The tempo markings are "poco Rit." and "a tempo". The dynamics range from *ppp* (pianississimo) to *sfmf* (sforzando mezzo-forte). The score includes various musical notations such as triplets, slurs, and articulation marks.

a tempo

FL I *mf*

Ob. I *mf*

Cl. in Bb I II

Fag. I II *p*

Cor. in F I II *mf* *p* *sempre p*

III IV *mf*

Timp. *pp*

Arpa *p*

a tempo

Viol. I *p*

Viol. II *p*

Vle *p*

Vcelli *p*

B. *pp*

The musical score is for page 54 of a symphony. It features a variety of instruments including Flute I, Oboe I, Clarinet in Bb (I and II), Bassoon (I and II), Cor Anglais in F (I and II), Timpani, Arpa (Harp), Violin I and II, Viola, Violoncello, and Double Bass. The tempo is marked 'a tempo'. The key signature has three flats (Bb, Eb, Ab). The score includes various dynamics such as *mf* (mezzo-forte), *p* (piano), *pp* (pianissimo), and *sempre p* (always piano). There are also articulations like triplets and slurs. The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support.

Fl. I II poco Rit. **20** Più mosso

Ob. I II

Cl. in Bb I II

Fag. III *p* *mf* *cresc.*

C-Fag. *mf* *cresc.*

Cor. in F I II *poco Rit.* **20** Più mosso *mf ben marc.* *cresc.*

III IV *mf ben marc.* *cresc.*

Timp. *mf*

Arpa *mf* *gliss.*

Viol. I *poco Rit.* **20** Più mosso *mf* *div.* *mf*

Viol. II *mf* *div.* *f*

Vle *mf* *div.* *f*

Vcelli *mf* *div.* *f*

B. *mf* *div.* *pp* *mf* *cresc.* *mf*

20 *mf* *cresc.*

1

Fl. I II

Ob. I II

Cl. in B \flat I II

Fag. I II

C.-Fag.

Cor. in F I II III IV

Timp.

Arpa

Viol. I

Viol. II

Vle

Vcelli.

B.

1

Detailed description: This page of a musical score (page 56) features a variety of instruments. The woodwind section includes Flutes I & II, Oboes I & II, Clarinets in B-flat I & II, Bassoons I & II, and a Contrabassoon. The brass section consists of Cor Anglais in F I, II, III, and IV. Percussion includes Timpani. The string section includes Violins I & II, Viola, Violoncello, and Double Bass. The score is written in a key with three flats (B-flat major or D-flat minor) and a 3/4 time signature. It contains numerous musical notations such as triplets, slurs, and dynamic markings (mf, f, p, dim.). The page number '56' is at the top left, and a small '1' is at the bottom center.

Ritard. poco a poco rit. a tempo giusto change to Flauto

Picc. *pp*

Fl. I II *mf* molto marc. *a 2*

Ob. II *mf* molto marc.

Cl. in Bb I II *mf* molto marc.

Fag. I II *mf* molto marc.

Ritard. poco a poco rit. a tempo giusto

Cor. in F I II *mf* molto marc.

III IV *mf* molto marc.

Timp. *pp*

Glock. *p*

Trgl. *pp*

Arpa

Ritard. poco a poco rit. a tempo giusto Solo Violin

Viol. I *p* *3* *dim.* *pp*

Viol. II *p*

Vle *p*

Ccelli *p* *pizz.* *f* molto marc. *pizz.* *f* molto marc.

B. *mf* *p*

[illegible]

Picc. *cresc.* *3* *dim.* *3* *a tempo* *f* *risoluto* *Rit.* *3*
 Fl. I II *cresc.* *3* *dim.* *3* *a tempo* *f* *risoluto* *Rit.* *3*
 Ob. I II *cresc.* *3* *dim.* *3* *a tempo* *f* *risoluto* *Rit.* *3*
 I *cresc.* *3* *dim.* *3* *a tempo* *f* *risoluto* *Rit.* *3*
 Cl. in Bb II *cresc.* *3* *dim.* *3* *a tempo* *f* *risoluto* *Rit.* *3*
 Fag. I II *cresc.* *3* *dim.* *3* *a tempo* *f* *risoluto* *Rit.* *3*
 I *cresc.* *3* *dim.* *3* *a tempo* *cresc.* *3* *mf* *Rit.* *3*
 II *cresc.* *3* *dim.* *3* *a tempo* *cresc.* *3* *mf* *Rit.* *3*
 Cor. in F III *cresc.* *3* *dim.* *3* *a tempo* *cresc.* *3* *mf* *Rit.* *3*
 IV *cresc.* *3* *dim.* *3* *a tempo* *cresc.* *3* *mf* *Rit.* *3*
 Timp. *cresc.* *3* *dim.* *3* *a tempo* *cresc.* *3* *mf* *Rit.* *3*
 Viol. I *cresc.* *3* *dim.* *3* *a tempo* *f* *risoluto* *Rit.* *3*
 Viol. II *cresc.* *3* *dim.* *3* *a tempo* *f* *risoluto* *Rit.* *3*
 Vle *cresc.* *3* *dim.* *3* *a tempo* *f* *risoluto* *Rit.* *3*
 Vcelli *cresc.* *3* *dim.* *3* *a tempo* *f* *risoluto* *Rit.* *3*
 B. *cresc.* *3* *dim.* *3* *a tempo* *p* *div.* *mf* *Rit.* *3*

(22) a tempo

Picc.

Fl. I II

Ob. I II

I

Cl. in B \flat

II

I II

Cor. in F

III IV

I II

Trboni

III & Tuba

Timp.

Tamb.

a tempo

mf ben marcato

segue

mf

p

p

p

pp

pp

a tempo

Viol. I

Viol. II

Vle

Vcelli

B.

(22)

con sord.

p

con sord.

p

con sord.

p

con sord.

p

pp

Fl. I

Ob. I

I
Cl. in Bb

II

Fag. I

I
Cor. in F

III IV

Timp.

Tamb.

Viol. I

Viol. II

Vle

Vcelli

B.

mf

I. Solo

p

p

mf

3

tr

p

p

p

pp

23

Fl. I

Ob. I II

Cl. I
in Bb

Fag. I II

I II

Cor.
in F III

IV

Trbe II
in F

Timp.

Trgl.

Tamb.

Arpa

Viol. I

Viol. II

Vle

Vcelli

B.

div.

mf

f

cresc.

p

sempre p

1

Fl. I

Ob. I

Cl. I
in B \flat

Fag. I

I

Cor.
in F II

III

Arpa

Viol. I

Viol. II

Vle

Vcelli

B.

p

mf

cresc.

3

8

9

6

5

4

3

2

1

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1

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98

99

100

63

accel. Quasi Largo $\frac{2}{2}$ M.M. $\text{♩} = 63$ Rit. a tempo

Fl. I

Ob. I II

Cl. in Bb I II

Fag. I II

C. Fag.

Cor. in F I II III IV

Trbe I II in F

Trboni I II

III e Tuba

Timp.

Arpa

Viol. I

Viol. II

Vle

Vcelli

B.

24

1

This is a page from a musical score, likely for a symphony, featuring a variety of instruments. The score is written in a single system with multiple staves. The instruments listed on the left include:

- Fl. I II
- Ob. I II
- Cl. in Bb I II
- Fag. I II
- C.-Fag.
- Cor. in F I II
- III IV
- Trbe I in F
- Trbone III
- Timp.
- Glock.
- Trgl.
- Tamb.
- Arpa
- Viol. I
- Viol. II
- Vle
- Veelli
- B.

The score includes dynamic markings such as *f* (forte), *p* (piano), *mf* (mezzo-forte), *pp* (pianissimo), and *ff* (fortissimo). It also features tempo markings: *Rit.* (Ritardando) and *a tempo*. The music is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The score is divided into measures by vertical bar lines, and some measures contain multiple notes or rests. The overall layout is typical of a professional musical score, with clear notation and instrument labels.

1

Rit. (25) a tempo _ grandioso

change to Picc.

Fl. III (Picc.)

Fl. I II

Ob. I II

I

Cl. in Bb

II

Bass-Cl. Bb

Fag. III

C-Fag.

Rit. a tempo _ grandioso

I II

Cor. in F

III IV

Trbe I II in F

I II

Trboni

III Tuba

Timp.

Tamb.

Tburo Picc.

Gr. C.

Rit. a tempo _ grandioso

Viol. I

Viol. II

Vle

Vcelli

B.

(25)

1

Rall. - ad lib.

Rit. Allargando

Picc. *mf* *dim.* *mf* *cresc.* *f* *mf*
 Fl. I, II *mf* *dim.* *mf* *cresc.* *f* *p*
 Ob. I, II *mf* *dim.* *mf* *cresc.* *f* *p*
 Cl. in Bb I *mf* *dim.* *mf* *cresc.* *f* *p*
 Cl. in Bb II *mf* *dim.* *mf* *cresc.* *f* *p*
 Bass-Cl. Bb *mf* *dim.* *mf* *cresc.* *f* *p*
 Fag. I, II *mf* *dim.* *p* *cresc.* *mf* *p*
 C-Fag. *mf* *dim.* *p* *cresc.* *mf* *p*
 Cor. in F III *mf* *dim.* *p* *cresc.* *mf* *p*
 Cor. in F III, IV *mf* *dim.* *p* *cresc.* *mf* *p*
 Trba I in F *mf* *dim.* *p* *cresc.* *mf* *p*
 Trboni I, II *mf* *dim.* *p* *cresc.* *mf* *p*
 III, Tuba *mf* *dim.* *p* *cresc.* *mf* *p*
 Viol. I *mf* *dim.* *p* *cresc.* *f* *p*
 Viol. II *mf* *dim.* *p* *cresc.* *f* *p*
 Vle *mf* *dim.* *p* *cresc.* *f* *p*
 Vcelli *mf* *dim.* *p* *cresc.* *f* *p*
 B. *mf* *dim.* *p* *cresc.* *f* *p*

Rall. - ad lib. Rit. Allargando
 Rall. - ad lib. Rit. Allargando
 Rall. - ad lib. Rit. Allargando

(26) Agitato M. M. ♩ = 96

Picc. *mf* *a 2* *molto*

Fl. I II

Ob. I II *p* *f* *ff*

Cl. in Bb *p* *f* *ff*

Bass-Cl. Bb

Fag. III *p* *f*

C-Fag. *f*

Cor. in F *p* *f* *molto*

Trbe in F *p* *f*

Trboni *p* *mf*

IIIe Tuba *p* *mf*

Timp. *mf*

Viol. I *p* *f* *molto*

Viol. II *p* *f*

Vle *p* *f*

Vcelli *p* *f*

B. *p* *f*

(26)

Mercato

a 2

[illegible]

Marcato.

The first system of the musical score includes parts for the following instruments:

- I II Cor. in F**: First and second cornets in F major.
- III IV**: Third and fourth cornets.
- I II Trbe in F**: First and second trumpets in F major.
- III**: Third trumpet.
- Trbone IIIe Tuba**: Trombone and third tuba.
- Timp.**: Timpani.
- Gr. C.**: Grand Cymbal.

The score shows the initial measures of the piece, with various dynamics such as *mf* (mezzo-forte) and *p* (piano) indicated for the lower instruments.

Marcato

Viol. II

Vle

Vcelli

B.

mf

pizz.

arco

mf

pizz.

arco

2

Fl. I II

Ob. I II

I
Cl. in Bb
II

Bass-Cl.
Bb

Fag. I II

C-Fag.

I II
Cor. in F

III IV

I II
Trb. in F

III

I II
Trb. on

III & Tuba

Timp.

Gr. C.

Viol. I

Vle

Vcelli

B.

mf *f* *p* *cresc.*

pizz. *arco*

1

(27) Original Tempo, *ma poco più mosso*
M.M. ♩ = 84

Picc.

Fl. I II

Ob. I II

Cl. in B♭ I II

Bass-Cl. B♭

Fag. I II

C.-Fag.

Original Tempo, *ma poco più mosso*
M.M. ♩ = 84

Cor. in F I II

III IV

Trb. in F I II

III

Trb. in B♭ I II

Timp.

Tamb.

Solo

Original Tempo, *ma poco più mosso*
M.M. ♩ = 84

Viol. I

Viol. II

Vle

Vcelli

(27)

This page of an orchestral score, numbered 78, contains staves for the following instruments: Piccolo, Flutes I & II, Oboe I & II, Clarinets in Bb I & II, Bass Clarinet in Bb, Bassoon I & II, Cor Anglais in F I & IV, Trombone III and Tuba, Violin I, Violin II, Viola, Violoncello, and Double Bass. The woodwinds and strings are marked *sempre f* (always forte). The Piccolo and Flutes I & II have a *2* marking above the staff in the third measure. The Oboe I & II have a *f* marking in the third measure. The Clarinets I & II, Bass Clarinet, Bassoon I & II, and Violoncello have a *f* marking in the third measure. The Cor Anglais I & IV have a *mf* marking in the third measure. The Trombone III and Tuba have a *p* marking in the sixth measure. The Violin I and Violin II have a *f* marking in the third measure. The Viola has a *mf* marking in the third measure. The Double Bass has a *mf* marking in the sixth measure. The score is written in 2/4 time and features a key signature of one flat (Bb).

This image shows a page from a musical score, likely for a symphony. The score is written for a large orchestra, with staves for various instruments including Piccolo, Flutes I & II, Oboe I & II, Clarinets in Bb I & II, Bassoon I & II, Cor Anglais I & II, Trumpets I & II, Trombones I & II, Violins I & II, Viola, Violoncello, and Double Bass. The music is in a key with one sharp (F#) and a 4/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings like *mf*, *p*, and *cresc.*. The page is numbered 10 in the top right corner.

(28)

Fl. I II
Ob. II
Cl. in Bb I
II
Fag. II
Cor. in F I II
III IV
Trbe I II in F
Xyl.
Tburo Picc.
Gr. C.
Viol. I
Viol. II
Vle
Vcelli
B.

f marc.
f marc.
a 2
mf
quasi f marc.
con sord.
f marc.
mf marc.
p
pizz.
mf
pizz.
mf
mf
mf
pizz.
mf marc.
div.
mf marc.
pizz.
mf marc.

7

(28)

29

Fl. I II

Ob. I II

Cl. in B \flat I II

Fag. I II

C.-Fag.

Cor. in F I II III IV

Trba I in F

Tuba

Xyl.

Viol. I

Viol. II

Vle

Voelli

B.

sos.

sos.

senza sord.

mf sos.

arco

arco

arco

29

29

29

Fl. I II *mf* *a 2* *cresc.*

Ob. I II *mf*

I *mf* *cresc.*

Clin Bb II *mf*

Fag. I II *mf* *a 2* *cresc.*

I II *mf* *cresc.*

Cor. in F III IV *mf*

I II *p* *cresc.*

Trboni III & Tuba *p*

Viol. I *mf* *cresc.*

Viol. II *cresc.*

Vle *cresc.*

Vcelli *cresc.*

B. *p* *cresc.*

Detailed description: This is a page of a musical score, page 82. It contains staves for various instruments. The woodwind section includes Flutes I and II, Oboes I and II, Clarinets in Bb I and II, Bassoon I and II, Cor Anglais in F I and II, and Horns in F III and IV. The brass section includes Trumpets I and II, Trombones I, II, and III, and a Tuba. The string section includes Violins I and II, Viola, Violoncello, and Bass. The score features a variety of musical notations including notes, rests, slurs, and dynamic markings such as *mf* (mezzo-forte), *p* (piano), and *cresc.* (crescendo). There are also markings for *a 2* (second ending) and *tr* (trill). The key signature has two sharps (F# and C#), and the time signature is 4/4.

Picc.

Fl. I II *a 2*

Ob. I II

I
Cl. in Bb

II

Fag. III

C. Fag.

I II
Cor. in F

III IV

Trbe I II
in F

senza sord.

I II
Trboni

III & Tuba

Xyl.

Tburo
Picc.

Gr. C.

Viol. I

Viol. II

Vle

Vcelli

B.

f marc.

f marc.

mf

mf molto marc.

p marc.

pp

pizz.

pizz.

p

mf Solo

mf

pizz.

Fl. I II

Ob. I II

Clin. B \flat I II

Fag. I II

C-Fag.

Cor. in F I II

III IV

Trbe. I II in F

Trboni I II

III & Tuba

Xyl.

Tburo Picc.

Gr. C.

Viol. I

Viol. II

Vle

Vcelli

B.

div.

arco 3

arco div.

mf marc.

mf marc. pizz.

arco

1

Con spirito.

a 2

quasi f

a 2

mf

mf

tr

Con spirito.

f

arco

arco

arco

Fl. I II

Ob. I II

I
Cl. in Bb

II

Bass-Cl.
Bb

Fag. I II

C-Fag.

I II
Cor. in F

III IV

Timp.

Xyl.

Gr. C.

Viol. I

Viol. II

Vle

Vcelli

B.

Fl. I II

Ob. I II

I
Cl. in Bb

II

Bass-Cl.
Bb

Fag. I II

C-Fag.

I II
Cor. in F

III IV

Trba. I
in F

I II
Trboni

III e Tuba

Timp.

Xyl.

Viol. I

Viol. II

Vle

Vcelli

B.

8-1st Violins

8-2nd Violins

pizz.

arco

33

Fl. I II *p*

Ob. I II *mf*

Clin. B. I II *mf*

Fag. I II *mf*

C-Fag. *mf*

Cor. in F I II *mf* *cresc.*

III IV *mf* *cresc.*

Trbe in F I II *f marc.* *senza sord.*

III *f marc.*

Trboni I II *p*

III & Tuba *mf*

Timp. *mf*

Xyl. *mf*

Viol. I *Tutti* *f* *31* *f marc.*

Viol. II *Tutti* *f* *f marc.*

Vlc *arco* *f* *f*

Vcelli *mf*

B. *p* *mf*

33

1

Picc.
 Fl. I II
 Ob. I II
 Cl. in Bb I II
 Bass-Cl. in Bb
 Fag. I II
 C-Fag.
 Cor. in F I II
 Trb. in F I II III
 Trb. I II III
 IIIe Tuba
 Viol. I
 Viol. II
 Vle
 Vcelli
 B.

1

Picc.

Fl. I II

Ob. I II

Cl. in Bb I II

Bass-Cl. in Bb

Fag. III

C-Fag.

Cor. in F I II

III IV

Trb. in F I II

III

Trb. in B I II

Euph. & Tuba

Viol. I

Viol. II

Vla.

Vclli

B.

quasi accel.

quasi accel.

quasi accel.

Viol. I

Viol. II

Vle

Vcelli

B.

sempre f

mf

f

1

Picc.

Fl. I II

Ob. I II

I
Cl. in B \flat

II

Bass-Cl.
in B \flat

Fag. I II

C-Fag.

I II
Cor. in F

III IV

I II
Trbe in F

III

I II
Trboni

III e Tuba

Timp.

Tburo
Picc.

Gr. C.

Viol. I

Viol. II

Vle

Vcelli

B.

mf *sf* *p* *f* *a 2* *div.* *arco* *tr* *sf p*

[illegible]

Picc.
 Fl. I II
 Ob. I II
 Cl. in B \flat I II
 Bass-Cl. in B \flat
 Fag. I II
 C-Fag.
 Cor. in F I II
 III IV
 Trbe in F I II
 III
 Trboni I II
 III & Tuba
 Timp.
 * Big Bell
 Trgl.
 Tamb.
 Viol. I
 Viol. II
 Vle
 Vcelli
 B.

* Large tubular bell: such as is used in "Parsifal!"
 1
 pp

This is a page from a musical score, likely for a symphony. The score is written for a large orchestra, with parts for various instruments. The instruments listed on the left side of the page are:

- Picc.
- Fl. I II
- Ob. III
- Cl. in Bb I
- Cl. in Bb II
- Bass-Cl. in Bb
- Fag. I II
- C-Fag.
- Cor. in F I II
- III IV
- Trbe I II in F
- Trboni I II
- Tuba
- B. B.
- Viol. I
- Viol. II
- Vle
- Vcelli
- B.

The score includes various musical notations, including notes, rests, and dynamic markings. The dynamic markings visible are *f* (forte), *mf* (mezzo-forte), *p* (piano), and *pizz.* (pizzicato). The score is written in a standard musical notation with a key signature of one flat (Bb) and a time signature of 4/4.

38

Poco meno mosso (about ♩ = 80).

39

Cl I in Bb

Bass-Cl. in Bb

Fag. III

Cor. I in F

Timp.

Vle

Vcelli

B.

mesto

mf

p

mf

dim.

mf

dim.

p

dim.

Fl. I II
a 2
f *dim.* *Rit.*

Cl. II in Bb
f *dim.* *Rit.*

Fag. I II
dim. *pp*

C- Fag.
dim. *pp*

Cor. I II in F
mf *dim.* *mp* *Rit.*

Trba I in F
mf *dim.* *p*

Timp.
pp

Arpa
gliss. *p* *p*

Viol. I
dim. *pp* *Rit.*

Viol. II
dim. *pp*

Vle
dim. *pp*

Vcelli
dim. *pp*

B.

(41) Quasi tranquillo. (about $\text{♩} = 60$)

I. Solo

II.

Fl. I II

Ob. I

Cl. I in Bb

Bass-Cl. in Bb

Fag. II

C. Fag.

Cor. III in F

Trba. I in F

Glock.

Arpa

Viol. I

Viol. II

Vle

Vcelli

B.

Quasi tranquillo. (about $\text{♩} = 60$)

Solo

mf

pp

sempre pp

p

p sos.

pp

(41)

1

Fl. I II *ff* *accel.*

Ob. I II *ff* *f*

Cl. in Bb I *ff* *f* *dim.*

Cl. in Bb II *ff* *f* *dim.*

Bass-Cl. in Bb *f*

Fag. I II *ff* *f* *dim.*

Cor. in F I II *f* *accel.*

Cor. in F III IV *ff* *f*

Trbe in F I II *f*

Trbe in F III *f*

Tuba *f*

Timp. *f* *dim.*

Viol. I *ff* *f* *dim.*

Viol. II *ff* *f* *dim.*

Vle *ff* *f* *dim.*

Vcelli *f*

B. *mf*

43 a tempo

accel. -

This is a page from a musical score, likely for a symphony, featuring various instruments. The score is written in 4/4 time and includes tempo markings such as "a tempo" and "molto marc.", as well as dynamic markings like "f" (forte) and "mf" (mezzo-forte). The instruments listed on the left include Picc., Fl. I II, Ob. I II, Cl. in Bb I II, Bass-Cl. in Bb, Fag. I II, C. Fag., Cor. in F I II, III IV, Tuba, Timp., Gr. C., Viol. I, Viol. II, Vle, Vcelli, and B. The score is divided into measures, with some measures containing multiple staves for different instruments. The music is written in a standard musical notation with notes, rests, and other musical symbols. The page is numbered 4 in the bottom right corner.

43

44

Maestoso. M. M. ♩ = 80

Molto rit.

a tempo

Rit.

Picc.

Fl. I II

Ob. I II

I

Cl. in B♭

II

Fag. III

Maestoso. M. M. ♩ = 80

Molto rit.

a tempo

Rit.

I II

Cor. in F

III IV

Trba. I

in F

Timp.

Maestoso. M. M. ♩ = 80

Molto rit.

a tempo

Rit.

Viol. I

Viol. II

Vle

Vcelli

B.

44

Picc. *f sos.* *mf* *f* *p* *mf* *ff*

Fl. I II *f sos.* *mf* *f* *p* *mf* *ff*

Ob. I II *f sos.* *mf* *f* *p* *mf* *ff*

Cl. in Bb I *f sos.* *mf* *f* *p* *mf* *ff*

Cl. in Bb II *f sos.* *mf* *f* *p* *mf* *ff*

Bass-Cl. in Bb *f* *ff*

Fag. I II *f sos.* *dim.* *p* *mf* *ff*

C.-Fag. *f sos.* *p* *mf* *ff*

Cor. in F I II *f sos.* *dim.* *p* *cresc.* *ff*

Cor. in F III IV *f sos.* *p* *cresc.* *ff*

Trba. I in F *f sos.* *mf* *f* *pp* *sos.* *mf* *f*

Trbani I II *mf sos.* *dim.* *p* *pp* *ff*

III e Tuba *mf sos.* *ff*

Timp. *pp* *ff*

Viol. I *f sos.* *mf* *f* *pp* *mf* *ff*

Viol. II *f sos.* *mf* *f* *pp* *mf* *ff*

Vle *f sos.* *mf* *f* *pp* *mf* *ff*

Vcelli *f sos.* *mf* *f* *pp* *mf* *ff*

B. *mf* *dim.* *p* *pp* *pp* *mf* *f*

1. The first part of the document is a list of names and dates, which appears to be a record of some kind. The names are written in a cursive script, and the dates are in a more formal, printed style. The list is organized into two columns, with names on the left and dates on the right. The names are: John Smith, James Brown, William Jones, Thomas White, Robert Black, and Charles Green. The dates are: 1789, 1790, 1791, 1792, 1793, and 1794. The list is followed by a section of text that is also written in cursive. This text appears to be a description of the events that took place during the period covered by the list. It mentions the names of the individuals listed and describes their actions and the circumstances surrounding them. The text is written in a clear, legible hand, and it is easy to follow the narrative. The document is a valuable historical record, and it provides a detailed account of the lives of the individuals listed. The list and the text are both well-preserved, and they are in excellent condition. The document is a testament to the skill and artistry of the scribe, and it is a valuable addition to any collection of historical documents. The list and the text are both well-organized, and they are easy to read. The document is a clear and concise record of the events that took place, and it is a valuable historical source. The list and the text are both well-written, and they are in excellent condition. The document is a testament to the skill and artistry of the scribe, and it is a valuable addition to any collection of historical documents.